

BREAD LOAF SCHOOL OF ENGLISH

Middlebury College Bulletín 1975

ADMINISTRATIVE STAFF

JAMES 1. ARMSTRONG, President of Middlebury College

PAUL M. CUBETA, Director of the Bread Loaf School of English

PETER A. STITT, *Assistant Director* Pro Tem (Jan. 1 - June 20, 1975)

ANNE HOOVER, Bread Loaf Secretary

Please address correspondence to:

Bread Loaf Secretary Middlebury College Middlebury, Vermont 05753 Telephone: 802-388-7662 (until June 25) 802-388-7946 June 25 - August 10

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MIDDLEBURY COLLEGE BULLETIN

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GENERAL INFORMATION

The Bread Loaf School of English is one of nine summer programs of Middlebury College. Others are the Schools of Chinese, French, German, Italian, Japanese, Russian and Spanish; and the Bread Loaf Writers' Conference. The dates of the 56th Session of the School of English are June 25 to August 9, 1975.

The School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and conversation.

Admission: Students are admitted on the basis of college transcripts and two letters of recommendation. All instruction is at the graduate level. Non-degree candidates and exceptionally qualified undergraduates are considered for admission. See the Middlebury publication entitled 'Bread Loaf: School and Conference' for further information.

Instructions for application: Fill out and return the application form, and have all undergraduate and graduate transcripts forwarded to the Bread Loaf Office. Note that you yourself are responsible for asking two references to write in your behalf, and that the application form doubles as a registration form for courses after publication of the current bulletin.

Degree Requirements: The requirements for the M.A. and M. Litt. degrees are explained in detail in the Middlebury publication entitled 'Bread Loaf: School and Conference.' In brief, the M.A. requires successful completion of ten courses; and the M. Litt. requires ten courses or independent reading programs beyond the M.A.

Curriculum: The curriculum is divided into five groups:

- (I) creative and performing arts; the art of teaching;
- (II) English language and literature through the 17th century;
- (III) English literature since the 17th century;
- (IV) American literature; (V) classical and continental literature. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III, and one course each from Groups IV and V. Exceptions may be made by the Director.

Courses: The normal summer course load is two, each meeting five times a week for six weeks. Students who have demonstrated their ability to perform work of distinguished caliber and have attained an average of over 90 at Bread Loaf may, at the discretion of the Director, occasionally be permitted to elect a three-course program.

Choice of courses: Correspondence regarding the choice of courses should be addressed to Mr. Stitt. The choice should be made before the beginning of the session; a fee of \$1.00 is charged for course changes made after June 30. Early arrangements are advised, as the School may limit the size of any class for the most effective instruction.

Advance preparation: Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature.

Transfer Credits: The program for the M.A. or M. Litt. may include *no more than six transferred credits.* See 'Bread Loaf: School and Conference' for details.

Auditors: In addition to the two courses taken for credit, a student is encouraged to enroll as an auditor in a third course. Students regularly registered for a course may not change their status to that of an auditor without permission of the Director, and never after the third week of the session.

Non-credit students are occasionally admitted to Bread Loaf at the regular tuition. They do not participate in class work, either oral or written.

Fees: Tuition: \$540 Board: \$235 Room: \$145 Total: \$920

Each applicant who is accepted is asked to pay a \$50 nonrefundable deposit, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially; therefore, a room deposit is not required.

A fee of \$270 is charged students who take a third course for credit.

Insurance: The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment: Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Refunds: Because of fixed obligations for services and instruction, persons arriving late or leaving school before the close of the session must not expect refunding of any charges.

Transcripts: One official transcript of a summer's work will be issued without charge on written request to the Registrar of Middlebury College. A fee of \$1.00 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller.

Financial Aid: Financial aid for the summer session may be in the form of grants or waiterships. The aid is awarded on the basis of financial need and scholarship ability. Special consideration is given to teachers of the disadvantaged, urban or rural. To be considered for all types of aid awarded through Middlebury College, a student must file a Student's Financial Statement (SFS) with the Middlebury Financial Aid Office. Requests for aid should be made when applying to the School; forms will be sent to each applicant after acceptance. Although students may apply for financial aid at any time, the deadline for assuring most favorable consideration is March 21, 1975. Awards of financial aid will be announced on or before May 1, 1975, and must be accepted in writing by May 10, 1975.

Through the Guaranteed Student Loan Program (GSLP) most states now sponsor and guarantee their own student loan programs. Educational loans at seven percent simple interest (on the unpaid balance of the principal) are offered to students matriculating either in or out of the state. Repayment begins within nine months after graduation. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GSLP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista or while enrolled for graduate study with at least a half-time academic workload.

Independent Winter Reading Program: With permission, qualified students may undertake a program of independent reading in an area of English, American, classical or continental literature during the academic year. Arrangements are completed before the fifth week of the previous summer. Two reading programs in different years are permitted toward the M.A., and four toward the M. Litt. A tuition fee of \$100 is charged for each program. Further details appear in 'Bread Loaf: School and Conference.'

Theatre program: Each summer there is a major dramatic production, directed by a member of the faculty, and a program of one-acts directed by students. Academic credit is given for major contributions in acting, direction or production. Scheduled for production in 1975 is Shaw's *The Devil's Disciple*.

Books: A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for all students enrolled before May I. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Medical facilities: A registered nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Accommodations: Students are expected to be in residence through the entire term. No student rooms will be ready for occupancy until Wednesday morning, June 25. There are no accommodations on campus for members of a student's family, but cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are usually available. Securing off-campus housing is the responsibility of the student, but the Bread Loaf Secretary will try to provide assistance.

Transportation: The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 25. There are Greyhound or Vermont Transit buses from Montreal, Boston, Albany and New York City. Allegheny Airlines has regular service from New York and Albany to Burlington, Vermont. Delta Airlines and Air New England fly from Boston to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

Schedule:

June 25: Registration Day
June 26: Classes begin
August 6: Classes end
August 7 & 8: Final examinations
August 9: Commencement

THE FACULTY

GEORGE K. ANDERSON, A.B., Ph.D., Harvard; Litt.D., Middlebury; L.H.D., Rhode Island. Professor of English, emeritus, Brown. A Guggenheim Fellow in 1945, he has assisted in editing *The Literature of England, This Generation*, and *The World in Literature*, and has written *Old and Middle English Literature; from the beginnings to 1485*. He has published *The Literature of the Anglo-Saxons* and *The Legend of the Wandering Jew*. In 1969 he wrote *The First Fifty Years*, a history of the Bread Loaf School of English, and in 1971 was the Robert Frost Professor of Literature at the School of English.

HELEN H. BACON, A.B., Ph.D., Bryn Mawr; Litt.D., Middlebury. Professor of Greek and Latin, and Chairman of the Classics Department, Barnard College. Miss Bacon is the author of *Barbarians in Greek Tragedy*, articles on Aeschylus, Sophocles, Plato and Petronius, and with Anthony Hecht has translated Aeschylus' *Seven Against Thebes*. She has received Fulbright and AAUW Founder's Fellowships.

STEPHEN BOOK, A.B., Adelphi; M.F.A., Stanford. Visiting Associate Professor of Theatre Arts, Brown. On the faculty of the Juilliard School, and a director, his productions have been seen Off Broadway and in regional and university theaters. He has directed for the Circle in the Square, Washington Theatre Club, Equity Library Theater, Stanford Repertory Theater, Actors Studio, New Dramatists, Festival Theater of Texas, Sarah Lawrence, Princeton, and Brown. He has also taught at the American Academy of Dramatic Arts, Circle in the Square Theatre School, and Stanford.

RICHARD H. BRODHEAD, B.A., Ph.D., Yale. Assistant Professor of English, Yale. He is the author of a forthcoming book, *Polysensuum: Hawthorne, Melville, and the Novel*, and is now at work on a study of the social and literary origins of American realism.

EDWARD J. GORDON, A.B., A.M.T., Harvard. Associate Professor of English, Yale. Editor of the Ginn Literature Series, *Essays on the Teaching of English*, and *Writing and Literature in the Secondary School*. He has also published *A Programed Approach to Writing, Introduction to Tragedy, The Individual American, Writing About Imaginative Literature*, and other texts. He taught in secondary schools for fifteen years, directed the Yale Conferences on the Teaching of English, has served on several national studies of English teaching, and has given courses on the teaching of English at both Harvard and Yale. He has been cited by the NCTE for "outstanding services to secondary school teaching of English."

ALLEN GUTTMANN, A.B., Florida; M.A., Columbia; Ph.D., Minnesota. Professor of English and American Studies, Amherst. Former Carnegie Fellow (Minnesota), Fulbright Lecturer (Germany), and Robert Merton Fellow (Germany), he is the author of *The Wound in the Heart: America and the Spanish Civil War, The Conservative Tradition in America*. He has also edited four volumes in the Problems in American Civilization series and is co-editor of the forthcoming scholarly edition of Washington Irving's *Life of George Washington*.

ROBERT W. HANNING, A.B., Columbia; B.A., M.A. Oxford; Ph.D., Columbia. Professor of English, Columbia. Recipient of ACLS and Guggenheim Fellowships, he is the author of *The Vision of History in Early Britain*, and has published papers on texts and subjects in Old and Middle English literature, chivalric romance (of which he has just completed a study), Renaissance literature, and medieval historiography.

A. WALTON LITZ, A.B., Princeton; D.Phil., Oxford. Professor of English and chairman of the department, Princeton. A recipient of the E. Harris Harbison Award for Distinguished Teaching in 1973, Mr. Litz has published *The Art of James Joyce, Jane Austen: A Study of Her Artistic Development, Introspective Voyager: The Poetic Development of Wallace Stevens*, and *Eliot in His Time*. He has edited *Modern American Fiction: Essays in Criticism* and *Major American Short Stories*. He has written articles on, or prepared editions of, Austen, Hardy, Joyce, Williams, and Eliot. He is now at work on a study of Ezra Pound.

ROBERT B. LOPER, A.B., M.A., Colorado; Ph.D., Birmingham University, England. Professor of Drama, Washington (Seattle). Formerly Professor of Drama and Executive Head of the Department of Speech and Drama at Stanford, Mr. Loper has been a director at the Oregon Shakespeare Festival, the International Arts Festival in Vancouver, the Stanford Repertory Theatre and the Actor's Workshop in San Francisco. He has acted in or directed nearly 100 plays.

SAMUEL I. MINTZ, A.B., Brooklyn College; M.A., Ph.D, Columbia. Professor of English, City College and the Graduate Center, City University of New York. He has published *The Hunting of Leviathan: Thomas Hobbes in the Seventeenth Century*, and is the author of many articles and reviews on seventeenth century subjects. Recipient of a Fulbright Fellowship, a Guggenheim Fellowship, and a Fulbright Research Scholarship, he has been a member of the English Faculty at Cambridge University, a Visiting Professor at Columbia, and Visiting Fellow of Wolfson College, Oxford. He was founder

(with Rosalie L. Colie) and editor of the *History of Ideas News* and for seven years was director of the Graduate Program in English at the City College.

ROBERT PACK, A.B., Dartmouth; M.A., Columbia. Julian W. Abernethy Professor of American Literature. Middlebury. Mr. Pack, who is Director of the Bread Loaf Writers' Conference, has won several national honors for his poetry and scholarship, including a Fulbright Fellowship. His published books of poetry are: The Irony of Joy, A Stranger's Privilege, Guarded by Women, Selected Poems, Home from the Cemetery, and Nothing But Light. He is completing a new volume of poems, Keeping Watch, and is working on a collection of essays, Wordsworth and the Modern Tradition. In addition he has published three books of poetry for children, a critical study. Wallace Stevens: An Approach to His Poetry and Thought, and is editor of Selected Letters of John Keats and co-editor of New Poets of England and America, and Classic, Modern and Contemporary: A Collection of Short Stories. He was the 1974 Robert Frost Professor of Literature at Bread Loaf.

WILLIAM L. SHARP, A.B., M.A., Chicago; Ph.D, Stanford. Professor of Drama, Emerson. Before accepting appointment as Chairman of the Dramatic Arts Department at Emerson, Mr. Sharp had taught at Riverside, Stanford, and Middlebury. He is the author of *Language in Drama* and articles on Shaw, Yeats and Tennessee Williams, and the editor of Sheridan's *School for Scandal*. He has acted and directed at the Repertory Theatre in Madison, Wisconsin, the University of California (Riverside), the Shakespeare Festival in Ashland, Oregon, and the Stanford Repertory Theatre.

WYLIE SYPHER, A.B., Amherst; M.A., Ph.D., Harvard; Litt.D., Middlebury; L.H.D., Simmons. Alumnae Professor, emeritus, and former department chairman, Simmons. Currently Lecturer in English and Director of the graduate programs in English, Simmons. Twice a Guggenheim Fellow, he is author of Four Stages of Renaissance Style, Comedy, Rococo to Cubism in Art and Literature, Loss of the Self, Literature and Technology, Guinea's Captive Kings: British Anti-Slavery Literature of the Eighteenth Century, and editor of Art History, an anthology of modern art criticism, and of Enlightened England, a text on the eighteenth century. He was the first Robert Frost Professor of Literature at Bread Loaf.

IRENE TAYLER, A.B., M.A., Ph.D., Stanford. Associate Professor of English at the City College of New York and the CUNY Doctoral Center. Recipient of an ACLS Fellowship and author of *Blake's Illustrations to the Poems of Gray* and many articles on Blake, Mrs. Tayler previously taught at Stanford and Columbia. Author (with Gina

Luria) of "Gender and Genre: Women in British Romantic Literature," which will appear in *Portrayal of Women in British and American Literature* (ed. Marlene Springer), she is presently at work on a biography of Wordsworth.

DAVID THORBURN, A.B., Princeton; M.A., Ph.D., Stanford. Associate Professor of English, Yale. A former Woodrow Wilson and Fulbright fellow, he is author of *Conrad's Romanticism*, editor of *Initiation: Stories and Short Novels on Three Themes* and co-editor (with Geoffrey Hartman) of *Romanticism: Vistas, Instances, Continuities.* His articles and reviews on literary and cultural topics have appeared in *Partisan Review, Commentary* and other journals.

THEATRE STAFF

HERMAN GEORGE, Associate in Theatre for Costume and Design. After attending Sacramento State College, Mr. George became a member of the theatre staff at the Actor's Workshop in San Francisco and later at the Stanford Repertory Theatre. He has been Resident Designer at the University of California (Santa Barbara) and Design Co-ordinator at the Tyrone Guthrie Theatre in Minneapolis. Formerly Design Director at the Center Opera Company of Minneapolis, he is on the theatre staff of Emerson College, and currently Visiting Associate Professor of Theatre at Pennsylvania State.

SUSAN PAIGEN, A.B., Brandeis. Associate in Theatre and Technical Director of the Bread Loaf Theatre, Ms. Paigen is currently a freelance theatre designer/technician in San Francisco. She was on the Dramatic Arts faculty at Emerson College and has been a member of the technical theatre staff of the Barnstormer's Theatre in N.H., the Harvard Hasty Pudding Society, and the Rhode Island Civic Chorale and Orchestra.

ADMINISTRATION

PAUL M. CUBETA, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; Professor of English and Academic Vice President, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. He is editor of Modern Drama for Analysis and Twentieth Century Interpretations of 'Richard II,' and has published articles on Jonson and Marlowe.

PETER A. STITT, B.A., M.A., Minnesota; Ph.D., North Carolina. Assistant Director, Bread Loaf School of English; Assistant Professor of American Literature, Middlebury. Recipient of an NEH Summer Stipend and former editor of *Minnesota Review* and *Carolina Quarterly*, Mr. Stitt has published articles, reviews, and poems in *Southern Review, Paris Review, N.Y. Times Book Review, Shenandoah*, and elsewhere.

COURSES

GROUP I

6. WRITING/Mr. Gordon/8:30

A course in which students will write frequent short papers, both expository and fictional, and analyze them in classes and in conference. In addition, the class will read reports and studies of the teaching of writing. A major aim will be to understand the kinds of problems implicit in the teaching of writing.

Texts: The New Rhetorics, ed. Steinmann, (Scribner); The Modern Stylists, ed. Hall (Free Press).

86. TEACHING ENGLISH IN THE SECONDARY SCHOOL/Mr. Gordon/10:30

A course on the aims and methods of teaching language, writing, and literature. More specifically, the course will deal with objectives in teaching English, language and thought, semantics and grammar, expository and fiction writing, close and extensive reading, ways of reading various genres, oral and dramatic activities, evaluation and curriculum problems.

Texts: Richards, Practical Criticism (Harcourt); J. Moffett, Teaching the Universe of Discourse (Houghton Mifflin); Christensen, Notes Toward a New Rhetoric (Harper); Short Story Masterpieces, eds. Warren and Erskine (Dell); E.J. Gordon, Writing About Imaginative Literature (Harcourt); L.M. Rosenblatt, Literature as Exploration (Noble).

7. INTRODUCTION TO THEATRICAL PRODUCTION Ms. Paigen/11:30

A study of the art and artistry of the backstage crafts and technologies from the "periaktoi" of Greece to the computerized "cafetorium" of today. Through a combination of lecture, discussion and applied practice in the Little Theatre, the student will gain a broader understanding of scene, lighting and costume design, lighting instruments, and stage rigging. Practical design problems will be solved by the class in connection with the summer productions.

Text: Oren Parker and Harvey Smith, Scene Design and Stage Lighting, 3rd edition, (Holt, Rinehart & Winston).



124. THEATER GAMES/Mr. Book/M W Th, 2:00-3:30

Remove the restrictions, both inner and outer, which suppress the spontaneity of any human being, and his natural spontaneity will show itself as artistic creativeness. Viola Spolin's method of Theater Games transforms complicated theater techniques into simple game forms that produce spontaneous behavior. Theater Games have been used successfully as an approach to acting for students of all ages, as well as for professionals. The use of Theater Games by teachers has shown great value as a catalyst for self-discovery in many fields.

Text: Viola Spolin, *Improvisation for the Theater* (Northwestern University Press)

129. ACTING WORKSHOP/Mr. Sharp/M W F, 2:00-3:30

Intensive, practical consideration of scenes from dramatic literature. Students will participate in sessions of exercises, improvisation, and scene work from specific texts, as well as in individual work with the instructor.

Texts: On reserve at Bread Loaf.



134. GREEK PLAYS IN PRODUCTION/Mr. Sharp/10:30

This course is designed to look at the problems of putting plays on the stage, specifically classic Greek plays. They will be examined in order to see how they might be dressed, acted and staged. No specific background in acting or directing is necessary, although the course will be taught from a theatrical rather than a literary point of view.

Texts: Aristophanes, Three Comedies, trans. Arrowsmith (Ann Arbor Paperbacks); The Complete Greek Tragedies—Aeschylus 1-2, Sophocles 1-2, Euripides 1-5, ed. Lattimore and Grene (Washington Square Press).

125. INDEPENDENT PROJECTS IN THEATRE/Staff Hours to be arranged.

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production and other drama to be directed by students at Bread Loaf this summer.

Interested students should write the Assistant Director. Permission of the instructor must be secured at Bread Loaf.

GROUP II

19. CHAUCER: THE CANTERBURY TALES AND TROILUS AND CRISEYDE/Mr. Anderson/9:30

The objective of this course is a full study of the two most important works in Middle English literature. This study is to be undertaken in the firm belief that although the works under consideration are now almost 600 years old, they have as much to offer the mature reader today as they had when they were originally written.

Text: The Poems of Chaucer, ed. Robinson, revised (1957) edition, (Houghton Mifflin).

20. ROMANCE/Mr. Hanning/8:30

A critical study of selected classical and medieval narratives, in the romance genre, as well as an examination of the development of romance in one of its post-medieval exemplars. A large definition of the themes and concerns of the romance version of reality should emerge from textual analysis and class discussion.

Texts: Three Greek Romances, ed. Hadas (Bobbs-Merrill); Apuleius, Transformations (The Golden Ass), tr. Lindsay (Indiana); Chretian de Troyes, Arthurian Romances, tr. Comfort (Dutton Everyman); Gottfried von Strassbourg, Tristan, tr. Hatto (Penguin); The Quest of the Holy Grail, tr. Matarasso (Penguin); Aucassin and Nicolete and other Medieval Tales, tr. Matarasso (Penguin); Ariosto, Orlando Furioso, tr. Reynolds (Penguin).

28. DRAMATIC IMAGINATION IN SHAKESPEARE Mr. Sypher/8:30

Examination of selected plays to suggest how Shakespeare's humanism involves problems inherent in dramatic methods and forms. Among the plays to be discussed are (in order of treatment) Love's Labor's Lost, Measure for Measure, Hamlet, Henry IV, 1,2, Henry V, Troilus and Cressida, Othello, King Lear, and Antony and Cleopatra.

Recommended Text: The Riverside Shakespeare (Houghton Mifflin).

81. METAPHYSICAL POETRY/Mr. Mintz/9:30

An enquiry into the nature of metaphysical poetry, with special reference to Donne and Marvell. Other poets to be studied will be Herbert, Crashaw, Vaughan, and Traherne.

Texts: Major Poets of the Earlier Seventeenth Century, ed. Lewalski and Sabol (Odyssey); Discussions of Donne, ed. Kermode (Heath); Seventeenth-Century English Poetry, ed. Keast (Oxford University Press - Galaxy Books).

32. MILTON/Mr. Mintz/11:30

A reading of *Paradise Lost*, *Samson Agonistes* and selected minor poems. Attention will be paid to the seventeenth-century context of these works, as well as to the perennial questions they raise in philosophy, theology, literary history, and criticism.

Text: The Complete Poetical Works of John Milton, ed. Bush (Houghton Mifflin).

GROUP III

33. THE AGE OF SENSIBILITY: JOHNSON TO EARLY BLAKE/Mrs. Tayler/9:30

The course will trace some of the movements of literature and ideas in England during the second half of the eight-eenth century through examples in several genres, including poetry, novels, and plays.

Texts: Austen, Mansfield Park (Signet); English Prose and Poetry 1660-1800, ed. Brady and Price (Rinehart); Fielding, Shamela and Joseph Andrews (Riverside); Goethe, Suffering of Young Werther (Norton); Johnson, Rasselas, Poems and Selected Prose (Rinehart); Richardson, Pamela (Norton); Six Eighteenth Century Plays, ed. Wilson (Riverside); Wollstonecraft, Vindication of the Rights of Woman and The Wrongs of Woman; or, Maria (Norton).



11. THE SELF AS SUBJECT IN ROMANTIC POETRY Mrs. Tayler/11:30

The course will examine Wordsworth's *Prelude* and Byron's *Don Juan* as poetic excursions into the poet's self, at the same time exploring more widely among the Romantics for other kinds and examples of "the Self as subject."

Texts: Wordsworth, Selected Poems and Prefaces (Riverside); Byron, Selected Poems and Letters (Riverside); Byron, Don Juan (Riverside); Wordsworth's Prelude, a Parallel Text (Penguin).

Students should bring a good general anthology of Romantic Poetry such as *English Romantic Writers*, ed. Perkins (Harcourt Brace).

101. YEATS AND JOYCE/Mr. Litz/8:30

An intensive study of the two writers, with special emphasis on the Irish background.

Texts: Joyce, Dubliners, ed. Scholes and Litz (Viking Critical Library); A Portrait of the Artist, ed. Anderson (Viking Critical Library); Ulysses (Modern Library); Finnegans Wake (Compass). Yeats, Collected Poems (Macmillan) and Autobiography (Collier).

21. STUDIES IN MODERN FICTION/Mr. Thorburn/9:30

Tradition and innovation in representative fiction of the early modern period.

Texts: Hardy, Jude the Obscure (Riverside); Conrad, Heart of Darkness (Dell); Ford, The Good Soldier (Vintage); Lawrence, Women in Love (Compass); Woolf, To the Lighthouse (Harvest); Faulkner, Absalom, Absalom! (Modern Library); Initiation: Stories and Short Stories on Three Themes, ed. Thorburn (Harcourt Brace).

14. MODERN BRITISH POETRY/Mr. Litz/10:30

A chronological survey of the development of twentieth-century British poetry. Emphasis will be given to the founders of the "modernist" movement (especially Pound and Eliot) and to the major figures in the native British tradition, from Hardy to Philip Larkin.

Texts: Sanders, Nelson, and Rosenthal (eds.), Chief Modern Poets of Britain and America: Volume One, Poets of Britain (Macmillan); T.S. Eliot, Complete Poems and Plays (Harcourt); Ezra Pound, Selected Poems (New Directions); Selected Shorter Poems of Thomas Hardy, ed. Wain (Macmillan); Selected Poetry of W.H. Auden (Vintage).

146. ASPECTS OF POP CULTURE/Mr. Thorburn/11:30

The course will speculate concerning the relationship between popular and high culture and concerning the problem of evaluating literary works. Discussion will center on a sampling of prose narratives, some American films and television dramas, with emphasis on the figure of the double and on the figure of the detective.

Texts: Stoker, Dracula (Dell); Shelley, Frankenstein, (Dell); Bronte, Wuthering Heights (Riverside); Poe, Tales of Mystery and Imagination (Dutton Everyman); Doyle, Adventures and Memoirs of Sherlock Holmes (Modern Library); Stevenson, The Master of Ballantrae and Weir of Hermiston (Dutton Everyman); Conrad, Heart of Darkness (Dell); Conrad, The Shadow-Line and Two Other Tales (Doubleday Anchor); Hammett, The Big Knockover, ed. Hellman (Vintage); Greene, Brighton Rock (Bantam).



GROUP IV

118. HAWTHORNE, MELVILLE, POE/Mr. Brodhead/8:30

A study of the fiction of Hawthorne, Melville, and Poe, with special attention to their shared thematic concerns and their experiments with formal stategy.

Texts: Complete Novels and Selected Tales of Nathaniel Hawthorne (Modern Library); Melville, Moby-Dick (Bobbs-Merrill); Melville, Selected Tales and Poems (Rinehart); Complete Tales and Poems of Edgar Allen Poe (Modern Library).

94. THE IMAGE OF SOCIETY IN AMERICAN LITERATURE, 1865-1900/Mr. Brodhead/10:30

A reading of representative works of post-Civil War American literature focusing on their presentations of and responses to contemporary social conditions, their projections of alternative images of community, and their visions of the prospects for individual fulfillment within a social context.

Texts: Whitman, Complete Poetry and Selected Prose (Riverside); Adams, Education of Henry Adams (Modern Library); Bellamy, Looking Backward, 2000-1887 (Riverside); Twain, Connecticut Yankee in King Arthur's Court (Signet); Howells, A Hazard of New Fortunes (Signet); James, Princess Casamassima (Harper & Row); Twain, Huckleberry Finn (Riverside).

95. COSMOPOLITANS AND PROVINCIALS

Mr. Guttmann/9:30

A study of the "European" versus the "American" tendencies of American literature from the time of Mark Twain and Henry James to the present.

Texts: Twain, Huckleberry Finn (Bobbs-Merrill); James The Ambassadors (Signet); Chopin, The Awakening (Putnam); Toomer, Cane (Harper); Frost, Selected Poems (Holt); Eliot, The Waste Land and Other Poems (Harbrace); Faulkner, Light in August (Modern Library); Bellow, Herzog (Fawcett).



62. MODERN AMERICAN POETRY /Mr. Pack M W F, 2:00-3:30

"As if in seeing we saw our feeling/ In the object seen." Wallace Stevens. In this spirit, selected poems by Robinson, Frost, Stevens, Williams, Cummings and Crane will be looked at and contemplated through class discussion. The anti-Romantic strain that often appears in these poets—their awareness that uncontained desire can lead to the fatal rejection of normal life and its necessarily limited rewards—will provide the thematic continuity of the course.

Texts: Selected Poems of Edwin Arlington Robinson, ed. Zabel (Collier); The Complete Poems of Robert Frost (Holt); The Collected Poems of Wallace Stevens (Knopf); William Carlos Williams, Pictures from Brueghel (New Directions); e.e. cummings, 100 Selected Poems (Grove); The Complete Poems of Hart Crane (Doubleday Anchor).

147. JEWISH WRITERS IN AMERICA

Mr. Guttmann/11:30

A study of assimilationist, cultural-pluralist, and revolutionary tendencies in 20th-century Jewish writers.

Texts: Cahan, The Rise of David Levinsky (Harper); P. Roth, Call It Sleep (Avon); P.Roth, Goodbye, Columbus (Bantam); Malamud, The Magic Barrel (Dell); Mailer, An American Dream (Dell); Bellow, Mr. Sammler's Planet (Fawcett); Nissenson, In the Reign of Peace (Curtis).

GROUP V

148. VIRGIL/Miss Bacon/11:30

Georgics and Aeneid: the arts of poetry and statesmanship.

Texts: Georgics, ed. Bovie (Chicago); Aeneid, ed. Mandelbaum (Bantam).

Students who read any Latin should purchase the bilingual Loeb Classical Library editions of *Eclogues*, *Georgics*, and *Aeneid*, vols. 63 and 64, (Harvard).

64. THE OVIDIAN LEGACY IN THE SIXTEENTH CENTURY/Mr. Hanning/10:30

The course will have two parts. The first will study some of the major works of Ovid, with special attention to his artistic self-consciousness and use of mythology. The second part will examine Ovidian influences and the Ovidian spirit as they animate some of the great literary works of the sixteenth century. In this part, important sixteenth-century mythological paintings by Correggio, Bellini, Titian, and others will provide the grounds for an inter-disciplinary estimate of the profound effect of Ovid and his interests on sixteenth-century culture.

Texts: Ovid, Metamorphoses, tr. Humphries (Indiana); Art of Love and other poems, tr. Humphries (Indiana); Heroides, tr. Cannon (Dutton Everyman); Ariosto, Orlando Furioso, tr. Reynolds (Penguin); Marlowe, Complete Poems and Translations, ed. Orgel (Penguin); Shakespeare, Poems, ed. Prince, 3d ed. (New Arden Shakespeare, Barnes and Noble); Spenser, Poetry, ed. Maclean (Norton Critical Edition). Students who read Latin are strongly advised to obtain Loeb Classical Library bilingual editions of Ovid in advance.

1. MODERN LITERARY CRITICISM/Mr. Sypher/10:30

Discussion of influential approaches in recent criticism—social, psychological, philosophical, aesthetic—with comment on the varying meanings in literature and other areas according to these approaches.

Texts: Critical Theory Since Plato, ed. Adams (Harcourt); Karl Marx, Early Writings, ed. Bottomore (McGraw-Hill); Nietzsche, The Birth of Tragedy (Doubleday Anchor); Whitehead, Science and the Modern World (Free Press); The New Art, ed. Battock, revised edition (Dutton).

93. CONTEMPORARY WORLD DRAMA/Mr. Loper/9:30

A textual study of selected contemporary playwrights in Europe and America. Discussion will focus on the theatrical results of the attack on traditional literary modes in drama, with particular attention to the role of language in contemporary playwriting.

Texts: Ibsen, The Wild Duck, tr. Ellis-Fermor (Penguin); Chekhov, The Cherry Orchard, tr. Fen (Penguin); Shepard, The Tooth of Crime (Grove); Guare, The House of Blue Leaves (Viking); Wilson, Hot'l Baltimore (Hill and Wang); Williams, Dragon Country (New Directions); Handke, Kaspar (Noonday); Ionesco, Macbett (Grove); Beckett, Happy Days (Grove); Arrabal, The Architect and the Emperor of Assyria (Grove); Nichols, Forget-Me-Not Lane (Samuel French); Orton, Loot (Grove); Pinter, Old Times (Grove); Storey, The Changing Room (Random).

125. INDEPENDENT READING PROGRAMS/Staff/Hours to be arranged.

Students who have done graduate work of exceptional quality in an area of literary study may, with the approval of the Assistant Director, design as one of their courses a summer's program based on a reading list, conferences and papers.

1975 SCHEDULE OF CLASSES

Roman Numerals Refer to Group Classification

8:30	20.	Writing (I) Romance (II) Dramatic Imagination in Shakespeare (II) Yeats and Joyce (III)	Mr. Gordon Mr. Hanning Mr. Sypher Mr. Litz
	118.	Hawthorne, Melville, Poe (IV)	Mr. Brodhead
9:30	19. 21.	Chaucer (II) Studies in Modern Fiction (III)	Mr. Anderson Mr. Thorburn
	33. 81. 93.	The Age of Sensibility (III) Metaphysical Poetry (II) Contemporary World	Mrs. Tayler Mr. Mintz Mr. Loper
	95.	Drama (V) Cosmopolitans and Provincials (IV)	Mr. Guttmann
10:30	1.	Modern Literary Criticism (V)	Mr. Sypher
	14. 64.	Modern British Poetry (III) The Ovidian Legacy in the 16th Century (V)	Mr. Litz Mr. Hanning
	86.		Mr. Gordon
	94.	The Image of Society in American Literature, 1865-1900 (IV)	Mr. Brodhead
134. Greek Plays in Production (I) Mr. Sharp			
11:30	7.	Introduction to Theatrical Production (I)	Ms. Paigen
	11.	Self as Subject in Romantic Poetry (III)	Mrs. Tayler
	32. 146. 147. 148.	Milton (II)	Mr. Mintz Mr. Thorburn Mr. Guttmann Miss Bacon
Mon., Wed., Fri. 2:00-3:30			
	62.	Modern American Poetry (IV)	Mr. Pack
	129.	Acting Workshop (I)	Mr. Sharp
Mon., Wed., Thur. 2:00-3:30			
	124.	Theater Games (I)	Mr. Book
Hours to be Arranged			
	125.	Independent Project in Theatre or Literature	Staff

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